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ABSTRACT

A middle school student helper teacher program based on some cooperative learning tenants provided alternative instruction to sixth grade instrumental students in music lessons that would have been severely curtailed due to budget reductions and increasing enrollment. Students were grouped on like instruments and divided into subgroups by ability. Each group received practice reviews and instructions from seventh and eighth grade volunteers with the instrumental teacher providing individual help, evaluation, and group instructions. Student helper teachers received training in monthly after school meetings about their problems and concerns with their groups. The results indicated that the students spent more time on task than they would have in a traditional setting. Analysis of skill development revealed that student lesson progress was similar to traditional instruction. Other positive benefits were attitudes among the students of helping instead of competition and increased learning and problem-solving activities of the student helper teachers in preparing for and dealing with their groups. (Author/CK)

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Alternative Teaching Strategies To Improve Instrumental Lesson Instruction At The Middle School, When The Budget Has Been Reduced

by

Thomas C. Greaser Jr.

Cluster 53

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A Practicum I Report Presented to the Ed.D. Program in Child and Youth Studies in Partial Fulfillment of the Requirements for the Degree of Doctor of Education

NOVA SOUTHEASTERN UNIVERSITY

1994

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PRACTICUM APPROVAL SHEET

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This practicum report was submitted by Thomas C. Greaser Jr. under the direction of the advisor listed below. It was submitted to the Ed. D. Program in Child and Youth Studies and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova Southeastern University.

Approved:

Date of Final Approval of Report

Georgianna Lowen, Ed. D., Advisor

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ABSTRACT

Alternative Teaching Strategies to Improve Instrumental Lesson Instruction at the Middle School, When the Budget has been Reduced. Greaser Jr., Thomas C., 1994: Practicum Report, Nova Southeastern University, Ed. D. Program in Child and Youth Studies. Music/Instrumental/Bands/Middle/ Elementary/Junior High School/Cooperative Learning/Community Service/ Teaching/Budget/Restructuring.

This practicum was developed to provide alternative instruction to sixth grade instrumental students in music lessons at the Middle School that would have been severely curtailed due to budget reductions and increasing enrollment

The author developed a student helper teacher program based on some tenants of cooperative learning. Students were grouped on like instruments, divided into sub-groups by ability receiving practice reviews and instruction by seventh and eighth grade student volunteers with the instrumental teacher providing individual help, evaluation and group instruction. Student helper teachers received training in monthly after school meetings in regard to their problems and concerns with their groups.

Analysis of the data revealed that the students spent more time on task than they would have in a traditional setting. As the author looked carefully at skill development, student lesson progress was similar to traditional instruction. Other positive benefits were an attitude among the students of helping instead of competition and increased learning and problem-solving activities of the student helper teachers in preparing for and dealing with their groups.

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CHAPTER I

INTRODUCTION

Description of Community

The community is predominately a middle class white town that is in proximity to a small metropolitan area. The town is in a suburban area that is gradually being developed as a bedroom community. The dairy farms are slowly being sold off for housing developments. The serene look of the open pastures and farmland is disappearing steadily giving way to more traffic, more people and light commercial development along the town's major roads. The town's approximately 13,000 residents are served by six religious denominations that are located within its boundaries.

The school system is composed of five schools; three elementary schools, a middle school and a high school. The total school population is perceptibly increasing after declining gradually for many years. Currently there are almost 2,000 students enrolled in the school system.

Until the previous four years, town support for the schools was strong. Budgets were regularly passed without much disagreement. Then, as economic conditions started a downturn, taxpayers began to hold referendums on the town and school budgets, and budgets were voted down time and again.

This was a new phenomenon in the town's recent history. Until that time the town had a strong history of support for the schools. External issues that affected the budget include; potential job loses, a decline in real estate values, the enactment of a state income tax, overcrowded schools, increasing enrollment and projected enrollment increases, a constitutional amendment that puts a cap on state spending deferring the increasing tax burden to the local governments, and a demonstrated conservatism on the part of the board of finance and board of selectman concerning the fiscal policies of the town and the budget procedures of the board of education.

Writer's Work Setting and Role

The writer is currently employed as a music teacher in the middle school. The responsibilities include teaching three sections of basic music, two bands and ensembles, study hall duty, cafeteria duty, and stage band .The majority of non instructional time is devoted to the instrumental component of the program. Teaching in the school district for 23 years, the writer has been able to develop music into a highly respected curriculum in town. Recognition for this program has been given to the writer by music colleagues in other towns. The writer has been and is actively involved in committees and organizations that support education, music, and instrumental music.

The school's population during the 1993-94 school year averaged about 485 students in a grade 6- 8 configuration. There have been some significant enrollment fluctuations that have impacted the middle school during the previous 20 years. In 1983 the junior high school started a three year phase in of all the sixth graders to the middle school. This process was successfully

completed due to community support, the quality of the staff, and the tradition as an excellent school within the town. As enrollment increased in 1989 modular classrooms were added to the school as a temporary measure to alleviate the overcrowding. In 1990 a new middle school proposal that would contain grades 5-8 in two houses was sent to a referendum and rejected by an overwhelming majority of the voters. The educational plans were eliminated and in 1992 a proposal to add classrooms to an elementary school to house grade 6 was approved by the voters. The significance of these developments is that the middle school will operate as a middle school for the 1993-94 school year. At some point in the 1994-95 school year, it is expected students in grade 6 will move back to an elementary facility and the existing middle school will once again become a two grade school.

The impact of the budget crisis in the town cannot be overlooked as the prominent player in the retrenchment of some programs, or the complete elimination of other programs in the schools. This has led to conflict between the boards of selectman, finance, and education due to budget and spending priorities. The teachers are depressed about the devastation the cuts have made and will make to the schools, especially dealing with regular and special non mandated programs. Hopefully the teachers will continue to find ways to make the learning opportunities for students, positive and effective as everyone strives for improvement by looking for new ways to deliver the same quality of instruction with less money expended for education by the town.

The 1993-94 school budget saw a 2% reduction in total allocation compared to the previous educational budget, with an increase in the student population. There were four budget referendums in the town before the budget passed with just an 18 vote majority out of approximately 2,000 people who

voted. Parents do not want programs cut or eliminated for their own children, as they have come to board of education meetings to protest proposed or actual cuts, but have not come out in large numbers to pass the budget in recent years. There are two groups in town that are organized to either support education and the budget or a taxpayers group that does not want to see taxes increased for any reason.

Table 1

Total Town and Board of Education Expenditures for 1979-1993

YEAR	TOTAL $	TOWN $	BOE $	TOWN %	BOE %
1979-1980	5,883,619	1,542,783	4,340,836	24	76
1980-1981	6,465,380	1,714,709	4,678,455	28	72
1981-1982	7,345,800	1,989,645	5,184,942	29	71
1982-1983	7,767,502	2,117,454	5,556,858	28	72
1983-1984	8,235,477	2,249,733	5,957,544	28	72
1984-1985	9,144,462	2,401,074	6,498,560	29	71
1985-1986	10,046,451	2,805,858	7,117,867	29	71
1986-1987	11,721,573	3,059,781	8,207,944	30	70
1987-1988	13,527,292	3,665,8853	9,544,921	29	71
1988-1989	16,008,009	4,569,170	10,913,844	32	68
1989-1990	18,283,594	5,512,641	12,075,905	34	66
1990-1991	19,680,602	6,241,303	12,987,227	34	66
1991-1992	20,583,439	6,950,082	13,324,682	35	65
1992-1993	20,543,475	6,866,248	13,316,109	35	65
1993-1994	19,986,470	6,795,933	13,090,080	35	65

From town finance office.

The percentage of the town's money that is allocated for education has been decreasing, while budget money has been increasing for town services. In the 1992-93 school year all town employees voted to take a 1 year wage freeze in exchange for job security and no program cuts. Recent news articles prove some citizens are still calling for teacher salaries to be frozen.

Because of the economic situation in the state and the town, the immediate budgetary future remains uncertain. The challenge for schools, like business, must be to find ways to do more with less funds.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

The situation that needed improvement dealt specifically with instrumental lessons at the middle school. There were no lessons currently offered, but there were ensembles that reviewed and practiced band literature. Lessons set up in a similar manner to the elementary program in terms of size, time, and materials are necessary for a successful program. A review of the instrumental program specifically at the middle school, highlighting how the program was set up while the school was a junior high, the changes in the program that evolved during the transition to a middle school, and the subsequent operation of the middle school, are necessary for understanding why the problem existed.

Prior to 1983 the seventh and eighth grades were housed at the junior high school. The schools operated on a five day schedule with six academic classes a day and an activity period. There was one band with an enrollment of between 55 and 65 students. One music position was allotted to the school. The teacher's duties included the instrumental program, seventh grade general music, and chorus. The general music program, as part of the unified arts

program, was taught on a quarterly basis. There were 10 sections of general music a year. Two quarters had three sections and two quarters had two sections of general music. The band rehearsed 3 days a week, and the chorus met twice a week. The music teacher's scheduled classes required three periods a day for one-half of the school year, and four classes a day for the second half of the school year. The "free" periods were utilized for instrumental ensembles where children were pulled from classes on a rotating schedule. Time for all aspects of the program was more than adequate, and the grouping of the instrumental students by various combinations of homogeneous groups (like instruments) and ability was easy, due to the rotating pull schedule. Shuler, Straub, and Reul (1993) state that research shows students who are pulled from class utilizing a rotating schedule do not lose any academic achievement and may find better success in their academics than their counterparts who attend every class.

During the transition years from 1983-1986 the sixth graders from the three elementary schools were assimilated into the middle school. An additional academic period was added to the school day, (reducing the minutes per class period) in order to find enough classroom space to house the additional students and to institute programs that were required for three grade levels. During the transition period a number of changes were made in the school and the music program. The most significant change in the instrumental program involved forming two bands based on the playing level of the students, and their grade level. The "A" band was comprised of all eighth graders and the more advanced seventh graders. The "B" band was comprised of all sixth graders and seventh graders who did not have much previous instrumental experience or their performance level was not as advanced as the "A" band members.

During the period between 1986-1993 enrollment in the bands fluctuated between 90 and 120 students. General music (from 1986 on, called basic music) was required for all sixth and seventh grade students for one quarter a year. An additional half time music teacher was added to the staff who also taught two periods of math a day. Grade enrollments dropped from a high of approximately 170 students per grade to a low of 120 students per grade from 1980-1990. Recent population figures show the projected and actual populations for the middle school.

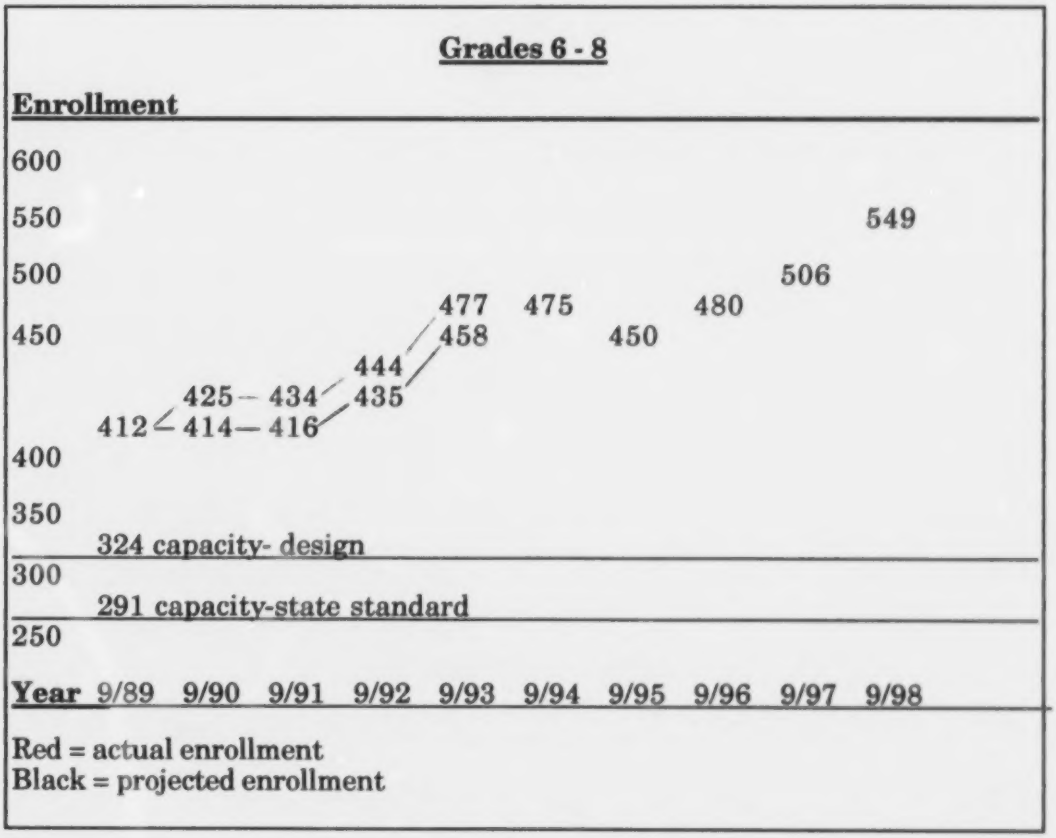

Figure 1. Middle school actual and projected student population

Ensembles with larger and larger groups became a necessity when the transition to a middle school began. Staffing in music did not increase proportionately to the increase in that building's population, and in particular to the program needs in music. In the late 1980s the need for an additional half time music teacher was documented and proposed to the board of education. The position never became a reality when the board of finance cut the proposed increases by the board of education. The beginning of the decade of the 1990s saw increasing student population at the middle school and decreasing allotments to the board of education budget.

To handle new programs and the increasing student population, the middle school went from a quite traditional five, then a six, and finally a seven day cycle. Some teachers have donated an additional teaching period over the last 2 to 3 years to help keep class size down, or to keep all aspects of their programs at previous levels. In the 1993-94 school year all teachers taught five periods per day, (not six) to be in compliance with the teachers' contract. In 1993 the music teacher taught five instead of six periods. The reduction in instructional time by the members of the staff, who had previously donated teaching time, could affect instructional programs, unless additional staff was utilized to maintain the previous level of instruction for the 1993-94 school year. The result was programs were curtailed or class sizes were increased.

In the 1991-92 school year fourth and fifth grade instrumental music was eliminated due to budget reductions. Because of parental pressure fifth grade instruction was reinstated in November of 1991. The rationale was that the fifth grade students started in fourth grade and had invested in their own instruments with the expectation of being part of the school system's instrumental program. The reasoning was less harm would be done to the

fourth graders who had not yet started in the instrumental program. The 1993-94 school year saw students at the middle school with one, instead of 2 years, of instrumental instructional (lesson) experience. The problem was there was not enough staff to give instrumental music lesson instruction to the middle school students, in particular grade 6 students, but also seventh and eighth graders, in comparison to the current fifth grade instructional formats (time and numbers of students in a group) in the 1993-94 school year.

Problem Documentation

The previous and proposed teaching schedules of the music staff at the middle school along with the number of students and classes in instrumental music were used to show the existence of this problem. The 1992-93 schedule included 5 periods of basic music, 3 periods of instrumental music, 1 period for chorus and beginning instrumental lessons, and 1 period of study hall for 1 1/2 positions. The schedule for the 1993-94 school year was the same as the previous year. However, the number of periods available for instrumental lessons was decreased, because only one music staff member was teaching five instead of six periods a day. The schedule at the middle school was on a seven day cycle, with seven periods allotted to academics, and an activity program during the eighth period. The bands rehearsed for seven classes out of the 21 allotted to instrumental music leaving 14 classes available for ensembles during each cycle. At the end of the 1992-93 school year there were 93 students scheduled for band with approximately 10 students who were beginning students, during the activity period. The average ensemble size was 6.6 students for each group.

There were 2 1/2 music teachers assigned to the three elementary schools for classroom music, fifth grade instrumental music, and chorus. For comparative purposes the focus will be on the fifth grade instrumental program. At the end of the 1992-93 school year there were 65 students enrolled with the students receiving a 30 minute lesson and two 45 minute band rehearsals per week. There were 21, one-half hour blocks of time devoted to instrumental lessons by the elementary music staff, for an average class size of 3.1 students per class. There are variations in the class size due to the fifth grade population in each elementary school and the homogeneous grouping (like instruments) of the students.

A look at the data for the 1993-94 school year focused on the number of students enrolled in the sixth through eighth grade, the number of instrumental students enrolled at each grade, the number of students on each instrument, and the number of class periods available to teach instrumental ensembles and lessons. At the close of the 1992-93 school year there were 152 students in the sixth grade, 157 students in the seventh grade and 129 students in the eighth grade. The 1993-94 grade 6 population was 165 students, grade 7, one hundred fifty-five students, and grade 8, one hundred sixty-five students. Between the 1992-93 and the 1993-94 calendar years the population has increased by approximately 40 students.

The number of class periods available to teach instrumental music in the 1993-94 school year could be as few as 8 to a maximum of 10, due to the scheduling of basic music and band, contract terms limiting teaching to five periods a day, and the availability of the half time music teacher to teach three lesson classes. Based on the teaching schedule, the average instrumental lesson or ensemble group would range in size from a mean of 12 students to

14.75 students in each group, meeting every seven, instead of five school days, because of the seven day cycle at the middle school.

The number of students enrolled on specific instruments at each grade level paints the following picture. There were 118 students officially registered for band at the start of the 1993-94 school year. Ten to 15 students have begun instruments and approximately 15 additional students who did not elect band enrolled in the program for various reasons, including the elimination of some elective classes and no conflicts between student activities and band.

Table 2

Middle School Instrumental Enrollment for 1993-94

Instrument	Grade 6	Grade 7	Grade 8
Flutes	16	3	8
Clarinets	10	10	3
Saxophones	15	8	3
Trumpets	5	5	7
Trombones	1	1	1
French Horns	1	1	0
Baritones	0	2	1
Tuba	0	1	1
Percussion	4	5	1
Total	**57**	**36**	**25**

Causative Analysis

There are many reasons that underlie the problem. Some of these causes carry a greater significance than others in the development of the problem, however the interrelationship of the causes is the most crucial factor in the problem being critical for the 1993-94 school year.

The cumulative effects of budget reductions over the previous 4 years have impacted the total school budget where staffing was the only area to examine for significant reductions. For example the proposed board of education budget for the 1993-94 school year showed a 5.6% increase, before the document was sent to the board of finance. Reductions were made by the board of finance. The budget was submitted to the town for referendums. Finally, a fourth referendum passed the budget by an 18 vote majority. The board of education budget for the 1993-94 school year showed almost a 2% decrease, as compared to the 1992-93 budget. The 1992-93 budget did not increase compared to the 1991-92 budget, however programs and positions were all guaranteed during that school year because all town employees agreed to a one year wage freeze. The 1993-94 budget contains increases of approximately 5% for non certified employees and almost 4% for the certified staff. Personnel costs comprise 80 to 85% of each year's educational expenditures.

There has been no music coordinator for the music or fine arts departments. That has made it difficult for staff members in the arts to have the real issues heard in the appropriate places such as the central office and the school board. The problem exacerbates because the information had to be presented, from an arts perspective, in a fragmented way to the central office and school board. In its budget building process the school system still uses PPBS (Planned Program Budgetary Systems) that is submitted by each building administrator. The goal of PPBS is to have the staff communicate their program needs in each of the buildings. Caps on spending increases for each building are established by the central office and the board of education. The building administrators, in consultation with their respective staffs,

determine the spending priorities in their buildings based on the guidelines imposed. This problem of no music coordinator surfaces when each building administrator presents his building budget to the board of education. The music program consists of two major areas; performance (instrumental and choral music grades 5-12) and classroom music, kindergarten through grade 7, with electives in the eighth through the twelfth grades. It is extremely difficult for most people to understand instrumental class enrollments by instrument and school and the more expensive complex needs of performance verses classroom instruction. Depending on the individual board member's background in music, this miscomprehension can hamper their understanding of the holistic picture of music in the context of the entire school system.

The transition from a junior high school to a middle school increased the pressure on staffing, because adjustments for staffing within the context of the entire music department were not addressed in the process. This led to a reduction in time available for instrumental lessons at the middle school. There were benefits to the sixth grade students because the instructional time was increased for classroom music at the middle school, due to the nature of the building schedule for unified arts, as compared to the time available when these students were housed at the elementary schools. As the number of sixth grade sections increased and their time was expanded, this led to some compaction of time available for ensembles.

The previous building administrator, who was near retirement, did not want to get involved in re-designing a traditional building schedule for political as well as philosophical reasons. Additionally, this administrator realized that an analysis of the district staffing of the music department might reveal some inequities that would transcend into increased staff time at the middle school.

Knowing conditions in the external environment, the administrator was supportive and understanding of the problem ,but pragmatic enough to realize that the music staffing issue would not have a chance for successful resolution. The school system had three new building administrators for the 1992-93 school year, one administrator with 2 years experience in the town, and one veteran administrator. With the new administrators including a new principal at the middle school, change from the 1991-92 school year to the 1992-93 school year was minimal, due to the transition in building leadership.

The previous Director of Educational Programs set a different agenda for the schools, which de-emphasized instruction for instrumental music and the arts, including unified arts, as evidenced by budgets and published material that emphasized the academic areas. This perennialistic and essentialistic philosophy on classical subjects, (back to basics and excellence in the academics) led to conflict with the middle school staff. This staff was more learner centered and promoted an exploratory program that was based in progressivism and a humanistic approach to education (Garvin, 1989; Ornstein & Hunkins, 1993). Essentially there were tenants of a traditional philosophy versus a contemporary philosophy.

Due to the relatively complex and fluctuating nature of instrumental music, it was difficult for the central administration to understand the nature of instruction in instrumental music, and the coordination of staffing in terms of scheduling and staff expertise. This led to building administrators using one music teacher in each school building without a careful analysis of the building population, number of classes and the size and composition of the instrumental population. It was easier and more convenient for principals to staff the buildings with one music teacher because of scheduling problems within the

building, the need for fewer evaluations and the concept of ownership (building loyalty and involvement).

The schools have no current written curriculum in instrumental music except at the high school. There are five music staff members all of whom are involved in instrumental instruction. The Connecticut Music Educators Association (1990) states that the music program must be planned, ongoing, and systematic, which includes a curriculum that is evaluated and revised regularly.

The external stakeholders (the board of finance, the board of selectman, and parents) have all contributed to the problem indirectly by the retrenchment of funding for education. The change of thinking of no increase in taxes, smaller increases in state moneys, and differing priorities of local government figures has led to program reductions and program elimination in education in the town.

There are two major tenants that have led to the problem. Externally the national, state and local economic problems have led to budget restrictions, and major educational budget reductions have an indirect relationship to the cause of the current problem. Internally the lack of an arts coordinator keeps appearing throughout this analysis. A person who can research, analyze, communicate, coordinate, and focus problems and issues, who has the expertise and training, could have set other directions for the music department over the previous 10 years.

Relationship of the Problem to the Literature

Much of the literature deals with how to prevent cuts in music programs

with resources to help teachers and parents become pro-active. Articles deal with how to organize parents, and/or booster groups to lobby for increased support (Music Educators National Conference, 1991). The town's Music Boosters utilized those pro-active guidelines when they did a comprehensive presentation to the Board of Education in January of 1993. The author believes that because of this presentation, before any budget deliberations had begun, the presentation had a significant impact on that body, not to reduce any music staff for the following school year. The school board realized that there would be program reductions, simply because the music staff could not be increased to previous staffing levels.

Garvin (1989) presents many arguments that the arts are not only basic, but essential ingredients in effective middle schools. These arguments for the arts include having a common mission, capitalizing on highly motivating exploratory subjects, having effective leadership that can sustain programs, and having effective communication that eliminates the perception to the students that the "basic subjects" are more important than the exploratory subjects. At the middle school, the principal is working on the premise that basic and exploratory subjects are equal. The previous principal worked on the same idea. With the advent of mastery testing and the push for excellence in education even many parents believe that academics are much more important than the exploratory subjects. Unfortunately, that thinking goes against what Garvin has communicated about one of the many essential components of an effective middle school.

The school bands are highly visible components of the exploratory process. Students need the skill development to be able to realize success in band. Transcending that thinking into the instrumental program, Andrews and

Leeder, (1960) Janzen, (1985) Bessom, (1971) and Bollinger (1979) all agree that small group instruction for beginning instrumentalists is the most effective way of exposing beginners to instrumental instruction. The most effective way of grouping is homogeneously (like instruments with students of similar ability). Butts (1981) discusses causes of lesson problems that include improper scheduling, inefficient use of time, and the lack of attention to the individual. With students entering the middle school with just 1 year of skill development Butts discusses the same issues that the author must deal with due to the lack of proper instructional time. When the instructor cannot give the attention to the individual student during the early skill development years, other problems appear. These problems lead to student boredom, slow learning, students who feel ignored, retention of new fingerings and rhythms being minimal, and general objectives not being successfully reached (Butts). Such problems transcend to students dropping out of band and not being motivated to encourage each other to stay in band. Once this negative process starts, it is quite difficult to change the students' minds.

From the Music Educators National Conference (MENC) Descriptions and Standards, (1989) and the Connecticut Music Educators Association (CMEA) Minimum Criteria for a Basic Music Program (1990) are twofold criteria for programs: (a) specific criteria for a basic music program, and (b) the criteria for a quality program. These can be used as a comparison for the strengths and weaknesses of the school's music program. A synopsis of the criteria that relates to the problem includes:

1. Basic music is required for all sixth and seventh graders including those who are in performing groups that meet 90 periods per year.

2. Beginning and intermediate instruction is available for orchestral and band instruments, with a minimum of 120 minutes of instruction provided each week.

3. One full time teacher is provided for every 175 instrumental students and the ratio of students to music specialists is no greater than 300-to-1.

4. Instrumentalists are taught in homogeneous or small groups at least once per week for no less than 40 minutes.

Although there appeared to be several causes of the existing problem, the town budget problem is a major cause of the "crisis." The literature supports the fact that instructional time in instrumental lessons, grouping, and coordination of the program are not meeting the minimum standards set by experts in the field. Shuler, Straub, and Reul (1993) state "Scheduling is the clearest expression of the priority placed upon the arts in a middle school" (p. 21). Shuler, Straub, and Reul discussed 10 principles of ensemble scheduling including some that relate directly to the problem. Some of these principles are:

1. Schedule multi-grade courses, such as ensembles, first.

2. Schedule (other) singleton courses second.

3. Provide all students ready access to the elective ensemble program.

4. Provide sufficient frequency so students can maintain progress and experience excellence.

5. Ensure that ensembles, which are [organic] [integrated] "teams," rehearse together regularly as a full group. Avoid the "activity period" approach to scheduling large ensembles, which usually creates educationally damaging conflicts and attendance problems. Missing instruments make it impossible for students to experience and refine music properly. Activity scheduling also undermines the curricular nature of the ensemble class. If the school must use an activity period, potential conflicts should be eliminated. Choosing between pep club and student government is a choice- choosing between ensemble class and foreign language is a conflict.

6. Beginning instrumentalists should not meet in large heterogeneous groups or ensembles until they have some command of their instrument.

7. When beginning instrumentalists first meet as a large ensemble, they should have their own group. Attempting to combine beginners in an ensemble with more advanced students will frustrate both groups and increase dropouts.

8. All instrumental students should receive weekly small group lessons, grouped either by instrument or by instrumentation appropriate for chamber ensemble music.

9. Permit election of both chorus and at least one instrumental music ensemble. (pp. 26-27)

Principles 1, 2, 3, and 5 have been completely met for the 1993-94 school year. Principles 4, 6, 7, 8 and 9 will require some major and minor adjustments to achieve because of scheduling problems due to insufficient staff that is primarily caused by the budget "crisis."

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Goals and Expectations

The following goals and outcomes were projected for this practicum. The major goal was to increase the lesson instructional time allotted to middle school instrumental students by having adequate staff to teach the instrumental classes. The primary focus were grade 6 students, with a secondary priority on the seventh and eighth graders. The largest sixth grade instrumental groups were the area of critical need which included; saxophones with 15 students, clarinets with 10 students, and the flute group with 16 students. The expectation was for the middle school instrumental students to receive the same quality and format (time and number of students in a group) of lesson instruction, as the current fifth grade instrumental students had received and the previous fourth and fifth graders had previously received.

Expected Outcomes

There were three major outcomes pursued in attempting to find a solution to the problem. The expectations included: (a) The instructional minutes per week that middle school students were involved in class lessons or ensembles will equal the number of minutes per week that the fifth graders were instructed in instrumental music, (b) skill development from lesson books will be provided to the students for a minimum of two years of instruction, and (c) increased proficiency and skill development of the students on their instruments will be achieved or retained in comparison to previous years.

Measurement of Outcomes

Collecting data and analyzing that material was critical to making judgments about whether the projected outcomes would be achieved. Outcome one stated the instructional minutes per week that middle school students were involved in class lessons or ensembles would equal the number of minutes per week that the fifth graders were instructed in instrumental music. The first area measured was to be instructional time (see Appendix A). Measurement was to be accomplished by comparisons of previous elementary students per pupil instructional minutes with the middle school sixth graders (1993-94 year) instructional minutes. The fifth graders in instrumental music during the 1992-93 school year received 6 minutes per pupil per week of lesson instructional time. This was calculated by dividing the average of five students per class into 30 minutes of weekly lesson time. The rationale for using the instructional time per week per pupil is that the figures are objective, not

subject to being misunderstood or misinterpreted. It is easy to visualize a 30 minute once a week lesson. At the middle school the lessons or ensembles are done on a seven day cycle for 42 minutes. Comparisons become difficult for one to discern because at the middle school lessons are done less frequently with more students, but with more time per session. In previous school years, sixth graders at the middle school received one lesson per cycle. There were four periods available for sixth grade lessons for the 1993-94 school year based on the previous year's schedule. There were 63 students to be scheduled into one of the 42 minute lesson periods, with 15.75 students per class, during 26 cycles. This would equal 2.67 minutes of per pupil per week instructional time (see appendix C). The formula used by Shuler, Straub, and Reul (1993) incorporated in appendix C enables one to make clear comparisons about instructional time, when schedules are vastly different. There were 3.33 minutes less of instructional time per pupil per week that was planned for the 1993-94 school year in comparison to the time the fifth graders received in the 1992-93 school year.

A major tenant determining success would be measuring the instrumental skill development of the students. Outcome 2 stated skill development from lesson books will be provided to the students for a minimum of 2 years of instruction. Progress was monitored by comparing how far the students have progressed in their lesson books before lesson instruction ceased and ensembles begun. A log kept on each sixth grader was to show the lesson the student started on at the beginning of the school year and how far the student progressed in the lesson book during the course of the instruction. (See Appendix B) for the chart that was used to log the student's progress for the 1993-94 school year. In the 1992-93 school year all entering sixth graders had

come close to or completed Lesson Book 1. Some students had completed Lesson Book 2, while the rest of the students were at various points of completion in Lesson Book 2. In the years prior to the 1992-93 school year most of the entering sixth graders had completed Book 1 and were working on, or had completed Book 2. There is a difficulty with using this comparison as a precise measurement. The log of student's progress is a precise measurement, while the previous data was less specific (see Appendix B). The lesson book series was changed in the 1992-93 school year for the fifth graders and there were no precise records of individual student progress kept by the other music department members. However, this was a useful tool to make some deductions about student progress because the elementary teachers did have an idea of the level and progress of the previous students. By comparing the level of difficulty in the two different lesson series that were used one would be able to determine common difficulty levels in each series. This was to be accomplished during the initial period of implementation when the author had an opportunity to assess and review the proficiency level of the sixth graders. Additionally, comparisons were to be drawn between groups that equal the 6 minutes per pupil of instructional time with students who received less than the 6 minutes per week of instructional time on their instruments..

Outcome 3 stated that increased proficiency and skill development of the students on their instruments will be achieved or retained in comparison to previous years. The degree of success of this outcome was to be measured by the difficulty of the band literature as measured by the various publications for the grade level of the music, reviewing previous concert programs, and comparing the previous grade level of the literature to the current literature being performed by the band (see Appendix C). Music for bands is graded from

I-VI in the various publications that rank and sell the music. Other publications rank the music from very easy (grade 1) to advanced (grade 6), and some publications use half grade levels. The publications that were used to establish the criteria to measure the levels of difficulty of the band literature included New York State Music Association catalogue, Pepper music catalogue, National Band Directors Band Catalogue, Music Educators National Conference Task Force on Bands Course of Study, and the American School Band Directors list of band literature.

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Solutions

There was not enough staff to give adequate instrumental music lesson instruction to the middle school students, in particular grade six students, but also seventh and eighth graders, in comparison to the current fifth grade instructional time and the previous fourth and fifth grade instructional formats (time and numbers of students in a group). The problem for the sixth grade became acute in the 1993-94 school year because the sixth graders had only one year of instrumental lesson instruction compared to all of the previous entering sixth grade classes who had 2 years of instruction. The fourth grade instrumental program was eliminated 2 years ago by the board of education due to budget reductions imposed by the board of finance. The 1993-94 school year was the first year that the impact of that decision would be felt. The primary solution strategy was to deal with the sixth graders instructional time. Secondary consideration was given to the seventh and eighth grade students depending on the solution outcome.

The easiest solution to the problem was to add a music instructor based on the needs of the program. The Music Educators National Conference

(1989) states that for a basic program in instrumental music one teacher should be provided for every 175 students. The quality program has the same ratio. However, The Music Educators National Conference recommends an aide or a second teacher in instrumental classes of 50 or more students. Due to the budget crisis additional staff was out of the question for the 1993-94 school year and the foreseeable future. Looking at staffing led the writer to explore scheduling the existing music department in new or creative ways to fit the needs of the department. As stated previously part of the existing instrumental problem was caused by the lack of a music coordinator.

Shuler, Straub, and Reul (1993) state that scheduling is one of the most important ingredients in a successful middle school program. Hinckley (1992), and Lohr and McGrevin (1990) state many principles related to effective middle schools. Some of these principles include: (a) providing students with non graded opportunities, (b) providing interdisciplinary and exploratory courses, (c) providing equality in all courses, (d) providing a student oriented program based on the mission and inherent strengths of the faculty, and (e) is flexible in scheduling while continuously reassessing all of the ingredients of a successful program.

Scheduling and its various forms, including block scheduling, an exploratory wheel, varying class lengths, alternating classes, and a mosaic schedule are discussed by Hinckley (1992). However one needs sufficient staff and space even to implement the most creative ideas.

Other possible solutions included looking at heterogeneous and homogenous grouping. Bessom (1971) states grouping by ability in heterogeneous groups, instead of mixed ability grouping in homogenous groups is advantageous and can make scheduling easier. Because of the staff and

student schedules, limitations make this type of solution a possibility for some, but not all of the students. Many school systems have students elect instrumental or choral music in place of basic music. Hinckley (1992) sees this concept becoming more popular. This a travesty for students especially during the middle school years when exploratory courses are very important. This belief is supported by the literature. Music Educators National Conference (1989), Connecticut Music Educators Association (1990), and Shuler, Straub, and Reul (1993) contend that students should have the opportunity to elect performance groups in addition to taking general or basic music. Fenwick (1986) states that exploration and experimentation are essential ingredients for the middle schooler. If this solution were imposed, it would help solve the problem by making available additional teaching time for instrumental music because the instructor would have fewer sections of basic music to teach. The students would have additional periods during the school year that could be utilized for instrumental instruction by not taking basic music. This would not be a good choice for the writer.

The concept to look into the resources in your own community kept reoccurring in the literature. Fantozzi (1993) developed an enhancement program that tapped into the local community to have musicians donate time to work with the band. Silcox (1993) stated that part of the school's restructuring movement involves community service. The Carnegie Council on Adolescent Development (1989) states "All communities contain their own human and economic wealth. Finding these resources and linking them in sustained partnerships with the schools will be a forcible task" (p.70). This statement, along with the idea of restructuring, provided the catalyst to

attempt to develop a system of instructional delivery in instrumental music that is based on the concept of giving from human resources.

The report of the Connecticut Task Force on the Education of Early Adolescents (1991) states there must be a restructuring of schools that includes changing conceptions of what schooling should be. The identity of the teaching role has to be changed from the public's and in many cases the teacher's perception of being an information giver, to being a resource person, mediator and facilitator of learning. The Carnegie Council on Adolescent Development (1989) recommends that teachers be given the empowerment to design instructional programs for children based on the teacher's knowledge of the students, and the teacher's interests and expertise. Unfortunately the process of educating students really has not changed dramatically in this century while the world and how various activities are done is vastly different. Based on the ideas of restructuring, human resources, the community service concepts and the desire to be a change agent led the author to examine how to change the system of delivery to improve instructional time.

Description of Selected Solution

An attempt was made to use other students to help with the learning process in instrumental lessons. The concept was to use instrumental students from the high school, or if that is not feasible, to use advanced seventh and eighth grade students who would work with sixth graders in their instrumental lesson classes. From the review of the literature many ideas were generated and transferred into this problem solving activity.

Articles that were the centerpieces for this conception dealt with the restructuring of schools, cooperative learning, community service, and a positive climate for growth and learning. Johnson, Johnson and Holubec (1988) state the current trend is for "we" classrooms and "we are all in this together" learning. Using cooperative learning in basic music, the author saw the concept of helping each other applicable to instrumental lessons. Silcox (1993) stated that part of the school's restructuring movement involves community service, and that education in the 21st century must include community service as part of its mission to meet the needs of society. The idea of using high school students or advanced middle school students resulted from Silcox's article and the fact that high school students can fill a critical need in a community, as demonstrated by these students working as rescue volunteers for Explorer Post 512 during the day. Students were able to fill a void left, by the lack of adult personnel during the day, to staff the rescue post while those adults were at work. This particular program has been in existence for over 20 years and is a model that many other towns aspire to and model their rescue programs on.

Turning Points makes many powerful statements about adolescent education including, "Schools should be a place where close, trusting relationships with adults and peers create a climate for personal growth and intellectual development" (Carnegie Council on Adolescent Development, 1989, p. 37). If one restates the quote from Turning Points to deal with instrumental music it could be stated as;

> ***The instrumental program should be a place where close, trusting relationships with adults and peers creates a climate for personal and musical development.***

An important part of the musical development of younger instrumentalists is skill development. Dodson (1989) states the development of performance skills involves psychomotor and cognitive activities that aim to provide the students with the skills necessary to perform musically. The emotional bonds that develop in performing groups between students with adults and students with students are quite similar to the relationships on an athletic team. Eliminating the emphasis on competition and having the students assume more responsibility for their own learning, instead of focusing just on the group, are important considerations in the delivery of instruction in instrumental music (Bergee, 1989; Hanshumaker, 1989). Musical development is an ongoing process that is aided greatly by the interpersonal relationships of the participants. If one could take the idea of restructuring from the Connecticut Task Force on the Education of Early Adolescents, embrace the concept of the schools restructuring through community service from Silcox, utilize some of the scheduling priorities from Shuler, Straub and Reul, and integrate some of the concepts of cooperative learning from Johnson, Johnson, and Holubec into instrumental lessons for sixth graders, a number of exciting benefits came to mind! These include:

1. Students would have more time on task, thus more instructional minutes and improved proficiency should result with a better outlook on performance due to the increased attention.
2. The concept of "we" or "the band" as an entity of everyone helping and working toward the same goal improves and relates to interpersonal relations.

3. The concept of the delivery of instruction in lessons would be different from the past traditional approaches.

4. The concept of students helping students, in instrumental music, within the community of the school would be established.

There are certain characteristics of middle school instrumental students that relate to why the concept of using other students to help in lessons may work. Most middle school students do not practice much. This has been evident by student progress in band and ensembles based on what the author has perceived through the years. This description of process is substantiated by Eisner's description of his connoisseurship evaluation model (Ornstein & Hunkins, 1993). When one deals with technique on an instrument fine motor coordination takes place by practice, like learning typing or penmanship, so the more time on task, the faster the student will improve. Students who have been playing for one year need improvement on technic (fingerings, rhythm, and facility) the critical area of skill development. For example, if a large class of 15 was divided into three ability levels of five students, at each level on homogeneous instruments, this would be ideal. If one utilizes a more advanced student to oversee the practice in each of these subgroups within the large group, three teaching periods have been combined into one. This would achieve homogenous grouping by ability, an ideal situation for lessons, (Bessom, 1971). An intrinsic value of this plan would be that older students have a vested interest in the success of the program because they are active participants, have pride, and build tradition in the group.

The philosophical match between what a middle school strives to do and the techniques involved in cooperative learning are remarkably similar (Evans, Gatewood, & Green, 1993). Johnson, Johnson, and Holubec (1988) found a

number of benefits to students, based on research that include: (a) higher achievement, (b) increased retention, (c) greater use of higher level thinking skills, (d) greater intrinsic motivation, (e) more positive heterogeneous relationships, (f) better attitudes towards school and teachers, and (g) higher self esteem. Many of these benefits can transcend to instrumental music and would help eliminate some of the inherent problems in instrumental music instruction. The inherent problems included (a) the concepts of teamwork, (b) improved attitudes about music, (c) improved performance skills and (d) a better outlook about oneself. Instrumental music requires a high level of motivation, a positive attitude, and a willingness to work together for performance groups to be successful. The author emphasizes the notion of "family" in the various bands that are worked with, relating to what Johnson, Johnson, and Holubec state, "Most human interaction is cooperative" (1988, p. 5:20). For a rewarding emotional, musical experience, so students can achieve their potential on their instruments, human chemistry leading to a positive emotional interaction among members of a performance group is required.

The steps taken to put this problem solving activity into place are numerous. The first step was to explain to the middle and high school building administrators about the concepts of "cross age teaching" that have been used in the town, using cooperative learning as the model for the delivery of instruction, and the idea of community service to fill a void in the instrumental program due to the budget reductions in the town. The second step was to discuss schedule possibilities with the building administrators so the older students would have time available to come to the younger students' instrumental lesson classes. Direct help was given by the author in the scheduling process, so the appropriate lesson groups were formed.

Third, this method was explained to the instrumental students with the possible benefits being highlighted. Dialogue with the high school band director would be maintained, if high school students were involved, to determine who would be capable or have the time in their schedule to participate in the project.

The fourth step involved the selection of students to participate in the lesson groups. Monthly training sessions for the students who helped with the classes was established, where the guidelines and expectations were fully discussed.

Step five involved communicating with the middle school parents. This was done at the beginning of the 1993-94 school year highlighting the changes in the middle school lessons with the reasons for the changes and the potential benefits of these changes to the students involved in that aspect of the instrumental program. The communication took place through the school's newsletter and the band handbook and any meetings or conferences the teacher had with students and parents.

Report of Action Taken

For the implementation of this Practicum and its subsequent effect on the children it was designed to address, required many preliminary steps. The first step was diagnosing what the problem really was. It became obvious that there was insufficient staff to handle sixth grade instrumental lessons at the middle school. Initially there was much dialogue with the Middle School building administrator, discussing possible ways of dealing with the problem. In these discussions were the ramifications of attempting to instruct the students in

the manner that had been previously carried out. Until this practicum was implemented, students would be grouped by grade level on groups of instruments such as clarinets, flutes and saxophones in one group, and all of the brass instruments in another group with the instructional component coming solely from the band literature. To have the sixth grade student's lesson experience be similar to the preceding fifth graders' lessons, after the dialogue with the Middle School Principal required scheduling changes along with a restructuring of the lesson program, including reviewing lesson instructional material, which would fit the criteria and limitations of the instructional process.

After the initial consultations with the Principal where the problem and its ramifications were completely understood by both parties, the work began in earnest! Shuler Straub and Reul (1993) discussed scheduling as a key ingredient in a successful program. During the summer the author spent much time working at the school with the team that developed the building and student schedule. As stated in Chapter 2, the building worked on a 7 day cycle, and an eight period day. Band was on the even days for the sixth graders during period eight, which was an activity period. Sixth graders could only be scheduled for lessons during their study halls when the instrumental teacher was available (not teaching basic music). The author worked with the scheduling team to group students, for the most part homogeneously; for example- all clarinets, all saxophones, all flutes, and finally the brass and percussion. Part of the criteria for grouping were the numbers of students on the various instruments, and the periods available for instruction. See Table 1 for the instrumental enrollment breakdown. Students were scheduled for two instructional periods (lessons) every seven school days, one being during study

hall and one lesson during the activity period. By the author working with the scheduling team during the summer, students were grouped into physical education, computers and study hall by their instruments, therefore having the groups set before the school year had begun.

After the school year had begun students select the various period 8 activities they want to be in. Students involved in band and lessons are pre-programmed into the activity schedule. Shuler, Straub, and Reul (1993) state that scheduling is one of the most important ingredients in a successful instrumental program. This is an important component of the music teacher's responsibilities to work with the people that do the master building schedule so your program can work within the context and limitations of each particular school.

The next critical step in the process was to gain the administrator's support to have older students help teach the younger students. At the Middle School these discussions progressed smoothly, with the building Principal being receptive to trying "new" approaches to instruction. The idea was by having older students instruct the younger students, the instructional minutes per student would be increased to equal the previous level the students had received in the fifth grade. During the summer the author had scheduled the lesson groups at the end of the school day to enable high school students to come to the Middle School to voluntarily work with the younger instrumentalists. The idea was to use primarily seniors initially because most of them had their own cars and many of them left school before normal dismissal time on early dismissal. The intent was to match these students with the appropriate groups, a sax player with a sax group, a clarinet player with clarinets, etc.

Upon meeting with the High School Principal the author was totally dismayed at the condescending attitude and the critical comments about the entire concept. This person wanted total control of the writing of the Practicum requiring the author to submit the proposal to that office. The proposal was shredded by the new administrator because the literature review was insufficient, (even after it had already been approved by the University) and the author was not providing enough instruction for the high school students in how to teach or help children. Additionally, in the administrator's opinion, there was no control and discipline in the Middle School and this would make this administrator and students look poor which would not be allowed. Additional restrictions were placed on the Practicum, such as the entire proposal would have to go in front of the Board of Education, the Superintendent, and a committee that the principal would choose to implement this. In other words this administrator had no respect for the Middle School, the University the author was attending, and for the author's 23 excellent years in the town. Unfortunately this is reality in public education. Programs can be made or broken by one person who carries the authority, a sad commentary indeed. Obviously the author chose not to deal with the High School building administrator, because there were too many hurdles to overcome before the new school year would begin.

Without the aid of high school students, at the very beginning of the school year, seventh and eighth grade students were asked if they would like to volunteer to be student helper teachers as one of their activities, during the activity period. Initially the author had planned on utilizing a few of the most talented instrumental volunteers to work with students. In reality any student that volunteered was used, with no criteria on their playing ability or level.

Students at this school elect the activities that they would like to be a part of. The list of students who volunteered was meshed with the appropriate instruments of the sixth grade lesson groups and their times and these lists were sent to the activity coordinators. The sixth grade instrumental groups along with the student helper teachers were scheduled first in the activity block. The author worked on and generated the lists of students so all aspects of the schedule were in place.

Due to the nature of the groups, with large numbers of students meeting every seven school days and the use of student helper teachers to supplement the time on task, the type of lesson material that would meet all of these variables became an important area in this process. The author spent a considerable amount of time reviewing the various instrumental lesson books that are currently being published. There were certain criteria that the material would have to meet to make the program successful.

Material had to be highly motivational so students would practice. Additionally, the material had to have clear instructions and examples, and have ways of introducing and reinforcing new and/or difficult rhythm patterns so students would have success with much less teacher intervention than in traditional instrumental lesson programs. Listening, and some theory were also components of the lesson material that were important due to the lack of individual minutes of teacher time with the students. Please keep in mind that the aforementioned criterion for the lesson material is important for all instrumental instruction. However, these qualities became more important due to the limitations of the instructional minutes per student.

The Essential Elements Band Method published by Hal Leonard Publishing Corporation, was chosen because it met the specific needs of this

program. Strong components of this series included; (a) listening tapes that had every exercise recorded, (b) good sequential material that students could understand and enjoy working on, (c) a teacher resource kit with lesson plans posters and other motivational material that would be quite useful for the student helper teachers, and (d) important historical and theoretical information included with the songs and exercises.

To prepare the students for this new endeavor, in the band rehearsals at the beginning of the school year, much time was spent with the sixth graders explaining how the program operated before the budget reductions affected instrumental music and what we were going to do at the Middle School to give the students an equal or better program than earlier students had before the budget had been reduced. Much time was spent on explaining the concept of "teamwork" for a band or a team to be truly successful. Students helping each other became a central theme in these discussions. Time was spent with the seventh and eighth grade band rehearsals explaining what the student helpers would do with the sixth graders and how this idea might make their high school band better when all of the current students reach high school. The concept of everyone helping each other instead of competing with each other was a central theme with this group. With both groups sufficient time was allocated to answer and explain fully any questions or concerns the children had about the "hows and whys" of this new concept in instrumental instruction.

Before the lesson instruction began, the student helper teachers met with the band director so their role could be fully understood. The teacher would still be responsible for prescribing, evaluation, and teaching rhythm patterns and embouchure concepts with the student helpers keeping their students focused and practicing the assigned material. Certain exercises

throughout the lesson book were mandated that only the teacher could listen to and OK the student's work. It was made quite clear to the student helper teachers that their role was extremely important. They also understood the teacher would intervene whenever it was necessary and if they, the student helper teachers had any questions concerns or problems, they were to see the teacher immediately. These students were given booklets with their names on them so they could keep a journal of what they did with the students, and how they felt about the process.

The first lesson of each group was organizational. Students were first placed in small groups by their ability and then matched with the student helper teacher that the instructor felt would best fit the needs of the students. The students were introduced and once again the roles, expectations, and rules were reviewed. Student helper teachers were to fill out the student lesson progress chart at the end of each lesson (see Appendix B).

After all of the lesson groups had met three or four times, a meeting of the student helper teachers was called for after school. At this meeting their concerns, questions, and ideas were discussed. They were to have a sharing of information dealing with all aspects of this program and a discussion of improving interpersonal relations and motivation of students. Individual student names were not allowed to be discussed at this meeting. Problems with individual students were handled on a one by one basis with the student helper teacher and the instructor.

Throughout the implementation period comments from students, parents, teachers, and administrators were always welcome and encouraged. The student helper teachers were acknowledged at the Holiday Concert in front of their parents and at the Holiday Assembly in front of their peers.

Additionally at the end of the school year these students will have received certificates with individual notes of appreciation attached to them.

Some deviations to the original plans that had to be addressed were; (a) student helper teachers that quit after their groups were established, (b) student helper teachers who were absent on the days they worked with their groups (c) lessons that were canceled for various reasons by the office and (d) students in the sixth grade that were surpassing the level of their student helper teachers. The most frustrating deviation was when a couple of the student helper teachers quit after the program was finally scheduled and in operation.

At the conclusion of the implementation period the sixth graders were given six questions to answer about the program. These questions and results are addressed in Chapter V. The student helper teachers were asked in their monthly meeting whether they would like to continue this program for the remainder of the school year and for their recommendations for improving the process. Parents of some of the student helper teachers were asked for their feedback on what the children and other people were saying about the program.

The intention was to create within the instrumental program, a climate where close trusting relationships with adults and peers creates a climate for personal and musical development within the context of the instrumental lesson program, for the sixth graders at the middle school in either their first or second year of instruction.

CHAPTER V

RESULTS, DISCUSSION AND RECOMMENDATIONS

Results

The problem is there was not enough staff to give instrumental music lesson instruction to the middle school students, in particular grade 6 students but also seventh and eighth graders in comparison to the current fifth grade instructional formats (time and numbers of students in a group) in the 1993-94 school year. The solution strategy utilized was to use older, more advanced students to supplement the instructional process in the instrumental lesson groups. This was done by scheduling all students of like or similar instruments together and dividing the large group into sub-groups based on ability level. These sub-groups would receive supplemental instruction and help from the student helper teachers who volunteered and were scheduled into these classes.

Outcome 1 stated the instructional minutes per week the middle school students were involved in class lessons or ensembles would equal the number of minutes per week the fifth graders were instructed in instrumental lessons in the 1992-93 school year. In Chapter 2, it was stated there were 65 students

in fifth grade who received a one-half hour lesson in 21 blocks of time, for an average class size of 3.1 students per class. These fifth graders received 6 minutes per pupil per week of lesson instructional time. See (Appendix A) for the formula and chart used in determining per pupil per week instructional time.

At the Middle School, there were eight or nine instructional periods allocated to sixth grade and beginner lessons. The number of instructional periods varied, B and C quarters had eight and A and D quarters utilized nine periods of instrumental instructional time. Most students had the potential for two instructional periods of lesson time per cycle. All students had one lesson per cycle with student helper teachers and one additional lesson or extra help period with their instrumental instructor. This changed based on the quarter and the student's individual schedule. There were 63 students who had the potential of receiving two periods of instrumental training. Period 7 used 3.5 periods every 7 days for 42 minutes equaling 1.69 minutes per week of teacher attention per student. Period 8 utilized 5 periods every 7 days at 37 minutes per period for the 63 students for 2.12 minutes per week of teacher attention per student. The total teacher attention per student was 3.81 minutes per week. This was 2.19 minutes below what the same students received in fifth grade. If one factors in the student helper teachers this helps bring the instructional time per student closer to the previous fifth grade average.

There were 21 students who volunteered to be student helper teachers during four available instrumental instruction times during period 8. This works out to 8.9 minutes per week of student helper teacher attention per student . Add the 3.81 minutes per week from the certified teachers and the 8.9 minutes from the helpers and the sixth grade instrumental students have

the potential of 12.71 minutes of teacher attention per week or 6. 71 more minutes of potentially supervised instruction than in fifth grade. Outcome 1 was not met with just the certified music instructors. However when the time the student helper teachers was added, the instructional minutes exceeded the previous year. Hence, in the last scenario outcome 1 was satisfied.

Outcome 2 stated skill development from lesson books will be provided for a minimum of 2 years of instruction. This outcome was the easiest to achieve because the decision was made by the instrumental instructor and communicated to the students. An explanation at the beginning of the school year was given relating the previous instrumental history in town and why lessons for 2 years was so important. The lesson book was chosen by the instrumental music instructor and all of the students bought the material. Lesson progress became an important goal for the students, with emphasis being placed on student progress in the lesson material and less emphasis being placed on the band literature. The goal of stressing lesson progress was punctuated by more time on task on the lesson material than previous sixth graders had done and more emphasis was placed on progress in the lesson books related to report card and effort grades. This led to a reduction in the number of pieces of literature performed during the first half of their sixth grade year than in the past and also led to a slight reduction in the overall complexity of the literature due to; (a) the fact that lesson time was devoted primarily to the lesson book material and (b) the students had only 1 year instead of 2 years of instrumental instruction. Previously when instrumental students had instruction in both the fourth and fifth grades much time in their fifth grade year was devoted to the band literature so the parents could be impressed by the performances. Hopefully the budget would not be reduced

and the elementary instrumental position would not be eliminated. Part of the problem, as previously stated, was the lack of a music coordinator, so the individual teacher who taught the elementary program set policies on what material would be worked on in the lessons. This resulted in a lack of consistency when one reviews what the various teachers had done in those positions.

Outcome 3 stated increased proficiency and skill development of the students on their instruments will be achieved or retained in comparison to previous years. At the end of the 3 month implementation there was not enough measurable evidence to support or refute this outcome. The sixth grade band had only worked on three pieces of music that were easier than what would be expected if these students previously had two full years of instruction. By the middle of the 1994-95 school year a fair assessment of this outcome could be made by comparing the current band literature and the previous band literature (see Appendix C).

Discussion

The sixth grade students in the band were given six questions to answer at the end of the implementation period about their feelings and perceptions in the changes made in the lesson format from their fifth to sixth grade experiences. Some of their answers were hard to read or they related to another agenda that the student had. Overall these answers were valuable in gaining another perspective on the lesson program. The answers helped give direction to future planning as well as reaffirming many of the author's original

perceptions about the program. There were 40 student responses that were tabulated (see Appendix D).

Question 1 stated; Describe your feelings about lessons this year compared to last year in relation to time, books, format and the groups or sub-groups. Fifteen students thought lessons were better in fifth grade, 22 students thought lessons were better in sixth grade and three students thought they were the same. Many of the reasons for students stating their lessons were better in fifth grade centered around comments about less time, the teacher knowing more and having control, and less people. Comments from students who favored lessons with the student helper teachers, focused on the fact they liked the idea of their own teacher, being with all of the same instruments such as all of the flutes, and they were able to relate to and become friends faster with the student helper teachers.

Question 2 stated; What would you like to see changed to make your lesson experience better? Twenty students said nothing should be changed in their current lesson program. The themes that occurred in the students' suggestions were to have real teachers or better student helper teachers and more time.

Question 3 stated; What did you like the most about lessons this year? Many of the student comments focused around the positive aspects of the student helper teachers and having tapes to practice with, along with better lesson books than the previous year.

Question 4 asked; What did you like the least about lessons this year? These comments centered around the noise in the music room with all of the groups playing at the same time, the limited ability of the student helper teachers and the lack of time.

Question 5 stated; Would you like to be a student helper teacher in the next school year? Why? Thirty-one students wanted to be student helper teachers in the future, there was one maybe and eight negative responses. Most of the affirmative comments centered on fun and helping others. There were only a few comments relating to not being a student helper in the future centering on control, it is hard (difficult to do) and if one is not a good player, the helper would not teach well.

The final question asked; Which type of lesson are you learning more in, last year or this year's? Why? Twenty-two students responded that they learned more in fifth grade lessons than in sixth grade. Sixteen students thought they learned more with the student helper teacher program and two students said they learned the same. The comments on why the students learned more in their first year of playing centered once again on having a real teacher that could give you attention when the student needed the help. The students who thought they learned more in the new program had more variation in their comments. The responses focused on the advantage of levels, and the fact they learn more with the student helper teachers.

There were 21 students who volunteered to be student helper teachers. Ten of the 21 students turned in journals as the author had requested and most of the journals were not completed following the directions. However, there are some enlightening and perceptive comments from some of the students (see Appendix E). As there are major differences between middle school students in their physical and cognitive development, one can see there is a profound difference in the journal entries of the students in terms of detail, reasoning, and writing ability. Individual names have been removed from these entries to protect student confidentiality and editing was only done so the reader would be

able to understand the idea or thought. Other than the two aforementioned exceptions the writing of the students was exactly as written by the students for two reasons. The first reason is to allow the reader to see the diversity in the writing ability of seventh and eighth graders and secondly to preserve the exact comments (reasoning and meaning) of the students.

There are certain characteristic statements that show the thinking and concern about their students and the frustrations these student helper teachers feel that are quite similar to what the author and other music educators think and feel about their instrumental students! Some of these concerns include, the lack of progress students make because they do not practice enough, student lack of responsibility such as forgetting their instrument or music, the different abilities of students, students not paying attention, and handling and mixing the different student personalities to make a cohesive group. Within the student helper writing there is a sense of pride when the students do make progress and learn.

There is an achievement chart that is on the wall in the music room listing all of the student's names along with the date that the individual student completed an assigned exercise. The most important function served by the chart is it affords the music teacher the opportunity to check the individual student's progress and evaluate it with consistency. These designated exercises the music teacher listens to and approves are the culmination of the new concepts, including notes and rhythms that are developed on each page of the lesson book. Most of the exercises, on each page of the lesson book, are not on the achievement chart. The student helper teachers have the authority to approve of student mastery of each exercise not found on the achievement chart. This serves as a check and balance on the individual students and also

helps the teacher monitor whether the student helper teachers are also teaching correctly, so intervention can take place. Secondly, the chart serves as a goal setting devise for the school year with various exercises being the target for individual marking periods for grades.

During these instructional periods there is much productive noise because of instruments playing and the number of different groups in the music room. The teacher's role is to listen to the groups and intervene when necessary to either help the students and student helper teachers or to model certain techniques that the teacher would want the student helper teachers to use. The environment in these classes lends itself to everyone learning, including learning by the student helper teachers.

There were surprising beneficial outcomes of this program that the author did not initially think of when the program was developed. This is difficult to measure concretely, but is quite important. The first area is the realization of how much learning had taken place by the student helper teachers. They had to stay ahead of some of their advanced students and they had to develop problem solving skills to be effective with their students. A second benefit of this program that was stated, but underestimated, was the change in attitude of the students involved in the program. The concept of trying to do better and helping each other instead of competing with each other cannot be underestimated! By the end of the third month of the program some of the more advanced sixth grade students were helping the slower paced students. In the larger context of the band rehearsals students were more focused and helped each other much more than in previous bands.

To conclude, as stated in Chapter 4, if one could take the idea of restructuring from the Connecticut Task Force on the Education of Early

Adolescents, embrace the concept of the schools restructuring through community service from Silcox, utilize some of the scheduling priorities from Shuler, Straub, and Reul and integrate some of the concepts of cooperative learning from Johnson, Johnson, and Holubec into instrumental lessons for sixth graders a number of exciting benefits came to fruition! These included:

1. Students had more teacher time on task when the student helper teachers were included in comparing instructional minutes which led to a better outlook of performance due to the increased attention.
2. The concept of "we" or "the band" as an entity of everyone helping and working toward the same goal greatly improved student interpersonal relations and their attitude toward learning.
3. The concept of the delivery of instruction was much different from what the students were exposed to in their past traditional instrumental instructional setting.
4. The concept of students helping students, in instrumental music, within the community of the school was firmly established.

The Carnegie Council on Adolescent Development in Turning Points made many powerful statements about adolescent education that were embraced in this undertaking. The Carnigie Council stated, "Schools should be a place where close, trusting relationships with adults and peers create a climate for personal growth and intellectual development" (1989, p.37). The author restated this quote applying it to instrumental music in solving the problem by stating:

> ***The instrumental program should be a place where close, trusting relationships with adults and peers creates a climate for personal and musical development.***

This statement embodies and undergrids the effort made in successfully developing and implementing a solution to the problem of not enough staff to give adequate instrumental music lesson instruction to sixth grade instrumental students in comparison to what the previous fourth and fifth grade students had received in instructional time.

Recommendations

There are many recommendations concerning the student helper teacher program. The most important recommendation is the continuation of the program. The program has been continued for the 1993-94 school year and it is anticipated that it will continue in future years, being modified and expanded to the seventh and eighth grade levels. The benefits of student learning, the student helper teacher learning, the interaction between the students, and the concept of helping each other are as important as the progress being made on the student's instruments.

To improve the program, the most important recommendation would be to develop specific criteria to identify the ability of the student helper teachers relating to their performance level on their instruments and to evaluate their attention, organization and interaction with other students, thus developing minimum criteria for students to be allowed to participate as "helpers". Matching abilities, and personalities of students is quite important to insure success as a student helper teacher or as a student. As previously stated the use of high school students would enhance the quality of the instruction because of their more advanced musical development and their age difference, leading to more problem solving schemes and better control of the students.

If facilities permit, the use of many small rooms would enhance the instructional time due to the decibel level of up to seven groups of instrumentalists playing different material at the same time. This makes it extremely difficult to talk and listen to students, especially when one has saxophones and brass at the same time.

A student helper teacher handbook should be developed. Included in the handbook should be the following material; (a) a brief synopsis and history of the student helper teacher program, (b) a copy of the lesson book and the teacher resource book the student will work with, (c) helpful hints on teaching, (d) a calendar with the goals for the students set up by marking periods, and (e) a sample section of a student helper teacher's journal.

In closing, the music staff should continue to strive for the time and ratios for certified music teachers in instrumental music that the Music Educators National Conference, and the Connecticut Music Educators Association recommend.. Additionally scheduling practices and priorities as stated by Shuler, Straub and Reul should be continuously addressed until they are achieved. Ideally students helping other students main purpose should not be to supplement instruction due to budget cutbacks, but as a wonderful way to enhance learning and the spirit of helping and giving, not only in instrumental music, but through everything the children do!

Dissemination

The material presented to the reader in this Practicum will be disseminated through many avenues over an extended period of time. The dissemination will be done through the author's sphere of influence, in many

cases on a one to one basis. Additionally, dissemination will take place through conference presentations and articles.

In the conference arena the goal is to present this Practicum to the Connecticut Music Educators, at the All-State Conference, in March of 1994. Other future conferences that are possible presentation forums include the state meeting of the American Band Directors Association, the National Conference of the American Band Directors Association in July of 1995, the New England League of Middle Schools Conference in 1995, and the possibility of the National Band Directors National Conference.

At the local level there is the possibility of presentations being made to the Board of Education and the Parent Teacher Student Organization of the Middle School and the Elementary Schools.

When time permits the author would like to submit an article to the Connecticut Music Educators Journal and the Music Educators National Conference Journal.

One of the most effective ways of disseminating this information will be through direct contact with people. This would include sharing information with colleagues and friends from other towns, and talking about this project with the various people the author comes in contact with informally. Arrangements will be made to make the State Music Consultant aware of this project by talking to him about the Practicum and sending a copy of it to his office.

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APPENDIX A

TEACHER MINUTES OF INSTRUMENTAL LESSON INSTRUCTIONAL TIME

TEACHER MINUTES OF INSTRUMENTAL LESSON INSTRUCTIONAL TIME

This will be the average number of minutes of attention a student would receive in a class if the teacher's instructional time were divided equally among all of the students (Shuler, Straub, & Reul, 1993).

Group	# of students	Class minutes per week	Teacher minutes

APPENDIX B

STUDENT LESSON PROGRESS LOG

STUDENT NAME_____

STUDENT LESSON PROGRESS LOG

DATE	ASSIGNMENT	COMMENTS & ASSESSMENT

APPENDIX C

DIFFICULTY OF BAND LITERATURE

DIFFICULTY OF BAND LITERATURE

YEAR_____

BAND_____

Title of Piece	Ranking Publication	Level or Grade of Music	Director's Comments

APPENDIX D

STUDENT QUESTION RESULTS AND COMMENTS COMPARING THE INSTRUCTIONAL PROCESS IN THEIR INSTRUMENTAL LESSONS

QUESTION 1

Describe your feelings about lessons this year compared to last year in relation to time, the books, format, and the groups or subgroups.

Comments Supporting Lessons Better Last Year

amount of time

teachers know more than the student helper teachers

teacher has more control

less people

teacher taught better

regular teacher

practice better

weren't pushed as hard

had group

teacher always hearing us

can't hear myself play

like one teacher

more done because there was less people

feel like your not playing alone

hate this year's because I can't play without anyone else playing

don't have a stapled chart

student helper teacher doesn't teach us

teachers teaching us learned a little more

Comments Supporting Lessons Better This Year

not forced to practice a certain number of minutes

have goals to get

working in groups cause it's more fun to be around other people

-------- would favor kids he/she liked the best

all of the saxes, flutes, etc. are together- fun to help other kids out

work together

more time spent on things I need help on and the teacher don't just skip problems

student helper teacher very helpful to the 6th graders

student helper teachers like I feel more "free"

achievement charts kind of make me practice more which is good

more people the lessons are less organized

relate to younger person

neat to play together

better books

our own teacher more

time to practice

have student helper teachers

grouped by ability

small groups

more fun

tapes

kids help other kids learn

different teachers

become friends easier with student helper teachers than regular teacher

can play the songs we want

classmates

more attention

student helper teachers didn't get mad when you make a mistake

learn more

feels like you are in band with more people sitting around

QUESTION 2

What would you like to see changed to make your lesson experience better?

Responses

parties and tournaments

nothing

more time for teacher to teach

grown up to keep kids under control

better student helpers that don't wander off

student helper teachers that help play the songs and can play the instrument well

better books & better teachers

student helper teacher more like last year's teacher

which songs in lesson book are on the chart

kids fill out practice charts

more school time to practice

real certified teachers

more practice time

have lessons 2 times a week with student helper teachers

don't get to a lot of what we are told to practice

get more teachers

have groups go into every corner and practice rooms

arrange by talent and have smaller groups

less people in the music room at the same time

no more student helper teachers - they talk too much - get a band helper who can be just like you and test us on our books

should have days when the group could come - the reason is when you have a lot of groups playing different songs it's hard to concentrate. I think it is very fun. I like how we have 8th grade teachers

put flutes and other instruments together - don't have 1 person play by themselves and get rid of the chart it is so tacky and unclear

have new student helper teachers because kid doesn't help us get really far in our lesson books - separate lesson groups all kids that are ahead in 1 group + all of the other kids in the other group

band should be everyday

---------- should teach us not kids

Should have kids try out for student helper teacher by have them conduct a tune. If they don't know what they are doing pick someone else more knowledgeable about conducting. My teacher has NO idea what he is doing. My student helper teacher always fools around. You could also ask kids in the lessons to tell you if they think they are getting taught.

split up more

QUESTION 3

What did you like the most about lessons this year?

Responses

student helper teachers

having fun

playing with tapes

working with -----

not having to go to a dumb study hall

kids having a chance to practice the music by themselves instead of someone going over music with us

bigger groups

nicer teachers

books are interesting and cool

own teacher

don't have to wait for conductor to hear you

someone to explain what the notes are and how to play them

got to practice a longer period of time

more attention

people who already play the instrument you play

being in charge - because it boosts my confidence and leadership

working with other kids

working with band music instead of books

small groups

different ability levels so if 1 person is behind they won't have to be struggling

missing class or study

student helper teachers stop to help with problems on instruments

in the middle of the day so I'm not asleep

all small instruments grouped together

QUESTION 4

What did you like the least about lessons this year?

Responses

work in our lesson books

not really music teachers

noise

not enough personal practice time

never know when the bells gonna ring and I'm late for my next class

extra helps

groups because they judge people into the best & worst & I think everyone should be together

extra help - it takes up my time

not being with the same ability group

how you have to keep playing songs over

the way you make us play alone

songs in the book

we're all at once there - not just 4 or 5 of us

there's 20 students playing at once

how ---- kisses up to ------ cause they are cousins

student helper teacher can't conduct

the way we learn - practice + play

achievement chart

not serious enough

student teachers didn't teach - worry whether they don't know the song

being with slower paced kids

student helpers - they don't help

the books

same kids goof off

less time

nothing

don't have much lesson time and time to practice in school

songs cause some are too easy

noise - can't concentrate

came out from study hall

too short time

too much assigned

music a little too hard

student helper teacher that yells when you try to play

achievement chart cause if you're not up there your supposedly not good

more than 1 group

no group

teacher not always watching

can't hear myself

QUESTION 5

Would you like to be a student helper teacher in the future? Why?

Responses Yes

love to teach want to do special things

fun

know your doing something

organized make sure they learn

only for beginners cause they're not at same pace

like teaching new music + different notes

make sure everyone understands it

interesting

like to get ahead of them

fun to be in charge

like helping people

let them play through song

like to teach kids that are smaller than me

fun to teach kids that are younger than me

depends on my schedule

fun to help other people

I helped in 5th only for beginners

because I like my instrument

like to show kids how I learned so they can learn better

Responses No

not a good player - wouldn't teach well

I don't like them now

not a fun job - more professional person should do the job

hard - I get frustrated and the kids go wild and they don't mind me

QUESTION 6

Which type of lesson are you learning more in, last year, or this year? Why?

Responses Last Year

don't like student helper teacher and groups + you running around like a crazy man

it was funer

student helper teacher don't get anything done

because I was a beginning student and I had to learn everything

teacher teaching us - student helper teacher don't know what they are doing

professional teacher always there if you had a problem

real teacher with small group

same level more personal attention

teacher explained what we did wrong

we know it all already

everyone went at the same pace

teacher all the time

weren't rushed

real teacher could get to us easier

not so many people as this year

were beginners and were learning

it was better

it was good

a teacher helped us not a student who don't help us

it is hard

Responses This Year

levels so you can get ahead and have a challenge with harder music

smaller groups

larger groups

learn more

student helper teachers have been through book - know what's in there

split into ability groups

book better

new books

tapes

last year teacher would spend time with people who needed help

you get more done + extra help

student helper teachers help you learn more

only 2 students

better than waiting for

more fun

new instrument with neat lesson book

to play with you listening

APPENDIX E

STUDENT HELPER TEACHER JOURNAL ENTRIES

Student Helper 1

October 14

Today was a good day, but it was frustrating when ----- and ----- couldn't get the high notes. I am excited about this, and I think it will be fun, because I like to teach. I like to conduct and be in charge. I think this really helps kids because they are playing for a teacher who is also their peer so they may try harder to impress them. I think this program works very well. The tapes help everyone learn and go at the right pace. If the kids practice their assignments well, they will definitely be playing better. Some of the goups could be divided better though, because ----- & ----- really need more time and practice then ---- and ----- , so ---- & ----- are kept behiend while I work with ----- and -----. I think this would improve the program for the students and the teacher so it wouldn't be so confusing. Otherwise it is working great!

October 25

Today was good, but I Think -----, ----, ----- & ----- need to be split up. I am excited about teaching, and the kids are really getting better. This program really helps, but ----- and ----- still need work on thier high notes. If they definitely practice they will become better, but a lot depends on them practicing. I think that some of them don't and maybe we could work out a prize system or something. This is really fun, and I look forward to teaching, and enjoy doing it. This system of books and tapes made it really easy for the kids to keep the beat. Overall this program is working out well and it should help a lot!

November 2

Today we got really far & I split up the group to make it easier for the people getting ahead. Right now we're starting page 3 & mostly everybody is ready for it. They are having trouble getting from high notes to low notes fast enough. Teaching is frustrating but fun although it can get boring at times and I get really mad when they play when they are not supposed to be. Most of the time though the kids are really good & thier improvement is obvious. They have trouble with some of the different rhythms but after 2 minutes practice they've got it.

November 16

Today everyone caught up. ----- went off by himself and got pretty far. -------,----, and ------- got the hang of it & it is going better now. Its frustrating when they mess up. I can motivate the students by letting them play what they want in the back if they play well. Sometimes I play with them, but if I mess I tell them that it was not to do and then I play it right and say try it like this instead. This usually helps them. This can get boring when they keep messing up and play the same things over and over. It also gets hard when they don't listen and play when they are supposed too. Most of the kids get excited when they get thier names on the board. I want too push the kids ahead to get them far on the board, but I let them play at a good pace. I can learn from this by learning to listen closer to the music.

November 22

Today was a great day! Everyone is really moving along! It really gets annoying when ----- plays when she's not supposed to, and ----- loses everything she gets. I am making her a sheet this week, and if she loses it, she is not getting another one from me, and I will start to grade her when she has no

practice sheet and I will talk to you about it. ----- is getting very good and is improving rapidly. I think that some of the kids may not be practicing at home, and I am going to try and find a way to find it out. With Christmas coming up I am trying to think of other activities to use besides playing songs. Whenever I play my clarinet to help the students, they pick out every little mistake that I make. I guess that is good because they are learning to use thier ears. Sometimes I make mistakes on purpose to see if they can catch them. I am enjoying these lesson groups and I really think they help the students a lot.

December 8

Today no-one got anywhere and they fooled around a lot except ----- and -----. After ----- leaves I will only have -----, -----, -----, and -----. This will work well especially if ---- moves back up. A group of 3 would be much easier to work with then a group of four or five. I gave ----- and ----- a sheet from my computer and if they lose it I will mark them down a grade. Generally the lessons are going pretty well, and I enjoy teaching the students.

December 17, 1993

Today I didn't really feel like teaching because I had just had our Spanish fiesta & was looking forward to the dance. I tried to get the kids far though, & ----- got put up on the board again. I think that he should be moved up a group. -----, -----, & ----- are on the same level, & I think ---- is being kept back. When I asked each kid how much they practiced, ----- said 20 min. a day & I believe him because he really improved. ---- said he never practices and it shows. ----- & ----- said they practice when they can. I have to think of a way to get ----, -----, & ----- 2 start practing. Otherwise, they work hard & keep improving. I don't think ---- does Theory sheets because he doesn't have any

idea what stacatto or lagatto means. ----- & ----- play stactto fast instead of short & they are stuck on rhythms. I think the groups really help the kids, if the kids are willing to improve.

Student Helper 2

October 7

1st Lesson-pg. 2 Book 2

---- seems to be farther ahead than ----- but he still needs help with counting. ----- need s help with the notes and ombeture. (I have no idea how to spell that.) It really stinks that they have only 1 year in Elementary School.

They are pretty quiet and don't talk as much as I thought they would like me & ---- used to. (Ha, ha!) And they seemed surprised at having a girl teacher! Well they will just have to get used to it!!

The End!

Day 7 Oct. 29

Today Mr.. ------ helped --- & ----- a little bit. They are still on pg. 2 but they are getting better. They are on number 4 now. It is amazing how much difference one extra year makes. I think that they should have band in 4th grade. My sister is in 5th grade and she is playing the saxophone. She is the best saxophone player at her school! People are always say that it's strange that both of us play instruments that are not usually associated with girls, like a flute or clarinet! Well ha, ha, for them!

Day 7 Nov. 9

Today I did not get in trouble for fooling around! Mr. ------ says that ----- is a bad influence. Today ----- & ---- got up to #9. They practiced w/ the tape &

that seemed to help. And I played it for them so they could see the fingerings. Then I played some of the songs in the back of the book. I like that book better than the ones we used- Yamaha Band Student & Rubank Intermediate. I liked # 118 in their book. I forgot what it was called. I actually brought my music home today so I can practice the solo part. But I don't know if I'm trying out.

Day 7 November 22

Today my group & ----'s group practiced together. Her group is better than mine but they are a good influence cause ----- & ---- try to be as good as them. Like ---- & ---- are a good influence on me (kinda) I used to be better than ---- but then I got braces. Now ----- has braces & I don't so sometimes I am better than him. I used to be better than ----- too but then she just all of a sudden got a lot better & I didn't. In 5th grade me & ---- were the best. Then he quit in 6th grade & in 7th grade ---- got real good! ----- & ---- never practice so Mr. ----- says I have to make practice charts. ----- never has his instrument so I don't know how he's doing.

December 14 1993

Today ----- & ---- played #9 so they are on the chart-finally! ----- actually brought his instrument for once in his life! He's actually pretty good, even though he says he never practices either. ----- practiced for 15 minutes yesterday. ---- practiced & you can tell but he didn't get his paper signed. Well now I have to hand this journal in to Mr. ------ so he can put it in his book he's writing.

Student Helper 3

Oct. 9 ----- 0 - No Instrument needs to be fixed. ---- has a note for mr. ------.

----- is doing very good with his learning but he needs to practice. Im going to make a chart so he can keep track of his practicing and he must show it to me signed that he practiced at least a hour a day. I hope this will make him better. I don't think ----- wants to play the way he acts.

----- /+
----- Ab.

I am pushing ----- with his work Im going to push him so he can possibly play in the Spring Concert thats the goal I set for him and me.

The reason for the /, 0, /-, /+ is that its my grading system a /- is a 1 a / is a 2 a /+ is a 3. The student plays as many songs as he can and I give him a grade for every song then after they are done I average the numbers out and what it adds up to is the grade for the day.

Oct. 20

----- forgot music & instrument. ----- is doing very good so far. I think he will do very well when he gets older he can be like me. ----- must have his instrument fixed. ----- doesn't care much for his instrument I think he should think this over.

Oct. 29

----- is trying hard and he is doing very well. ----- forgot book. ----- doesn't care he rather would like to talk back to me.

Student Helper 4

Summery

I think the student to student teacher basis is working very well. Through my advanced clarinet group is pulling ahead by quite a few pages and

getting satisfaction, they compare themselves to other groups and slack off striving for further advancement and excelleance. Staying on task is challenging for the students and me. But the challenge is enjoyable to me because of trying to make the lesson more interesting to them. The musical olmpics seams to be very boring in the way it presents itself. 50 or more questions gets very tiring to me and the students. I am working on ways to impart and interpret the questions and the rest of the Olympics in another way to make it more interesting. The program set up in everyday lessons is fun and also challenging. Since I started the clarinet I found it boring and tireing with the Yamaha band book because I don't feel like I got much out of that book but notes. And well that is good, it may not have been enoulff to keep people interested. With the new book, even though sometimes frustrating, is fun and easy to work with. I enjoy working with my students because I feel it is just another step to learning and sharing music.

Student Helper 5

Oct. 19 - All went well. Reviewed book. Some girls were tested.

Oct. 28 - Had trouble on some notes. Half of group got it at once. They helped the others. Everyone present.

Nov. 21 - One girl feels supieror to others. She always plays out and corrects other students.

Dec. 1 - Had alot of trouble on high notes - fingering and mouth position - getting up to the high notes.

The girl - one mentioned previously - corrected my teaching methods.

We added a to the group seemed to fit in.

Went over band music trouble spots

Dec. 10 - Only half of the group present

concert following evening

went over band music

trouble tonging - inhaling constantly told her to put tonge in back of top teeth - worked on it

when 1 girl has trouble - the "snot" girl always buts in + plays the part that she's having trouble. Ha!

Dec. 21 They are really trying hard! After about 20 min. we finally got the piece! We spent the rest of the period having a party.

Student Helper 6

20 -10 -93

Todays lesson went well. The kids worked great but got a little impatient. Next time we will separate from the bass clef instruments. They are slower and waiting for them takes forever. Also it gets to loud next to -----'s group and I have trouble hearing my group. Oh, well.

29 -10 -93

Today went well and this time I seperated from -----'s group. The kids got impatient.

9-11-93 Tuesday

What should I do when one plays better then the other and they both get impatient? Also they can play perfectly for me but when they get tested they blow it? They also can't remember what they did in lessons with Mr. -----. They are to quiet, it throws me off!

p.s. What happens when both of them gets frusterated?

12-14-93

My only problem now is that ----- gets hyper and I have to take guys but ----- and I are to quick for them!

Student Helper 7

Oct. 18- Things went well. ----- & ---- had a few problems in some spots, but we worked through them. All of my students are good & seem to want to try hard.

Oct. 27- Everyone had trouble today and not much was accomplished. It seems confusing because they're moving through the books at different speeds. They seem to be a little uncomfortable having a student teacher, some took advantage of it.

Nov. 5- I was out sick, ----- & ----- took my group.

Nov. 18- I was again, out sick, ----- & ----- took my group.

Dec. 1- ----- moved up to -----'s group and ------ moved up into mine from -----'s. ----- is very far ahead of the others which is causing problems. We got a lot done.

Dec. 10- We did Music Olympics and planned a party.

Dec. 21- I was impressed how much controll my students showed during our party, it went well. I expect to get back to playing next lesson.

Student Helper 8

first day I only had five minute so I was intoduced to them. I tryed to act more like a friend than a teacher.

Second day - This day we got some work I showed them the basics like putting the instement together. I had only one probelm. ----- even know I showed him how to vibrate the reed he still doesn't know how to do so he is falling behind. As ----- is way ahead from everybody I gave her 1-50 and she said, "no problem." ----- is doing well but I think he can do better so I an going to encourge him a little more.

Wasn't there had a track meet

This tie it was different ----- and ----- actually did practiced and it showed. ----- it pulling away from every one with her great skill and atitude. Things are look up for

Student Helper 9

November 1

assignment - pgs 5-9 General attitude -OK

November 10

didn't listen well (I wrote in "didn't listen well. Someone changed it to "listened great") assignment pgs 6-10

November 23

Mr. ----- split up the group. He took 2. I took -----, -----, and -----.

Student Helper 10

Dec. 21, 1993 Tuesday - Today I listened to all of my students play. They all got at least 5 songs done in the lesson book. I have a problem with my kids getting up whenever they want to and just walking around when I'm listening to someone play.